

## NEW YORK STAGE GOSSIP

What Is and Is to Be On the Great Rialto.

## SUCCESS OF NAT GOODWIN

The Character of Senator Beck Made to Order—David Belasco's Triumph.

New York, Nov. 2.—I had hoped to tell you about Nat Goodwin as a rival to David Belasco in the "Year One" this week, but Nat has heartily welcomed the production of this new comedy, and although I am distracted with curiosity, I will have to wait until Saturday night before I shall be permitted to gaze on the apple-like Nat in flowing robes of snowy white. I am sure he will look the part.

After years of patient waiting David Belasco has at last got them. On the opening night of "Year One" at the Herald Square he came before the curtain in response to enthusiastic calls and these were his words:

"I have worked twenty-five years for tonight. I have been a supernumerary, a call boy, a property man, a player of small parts, an understudy of great plays, and this little drama tonight, well, I hope to be a dramatist."

There was not one in the audience who doubted his success, and all knew that he well deserved it. "The Heart of Maryland" is full of sentiment, which appeals to the sympathy and tear ducts of a good share of the time. It is finely acted and beautifully staged.

Mrs. Leslie Carter has improved under Belasco's tuition and is now a satisfactory actress. Had she only become divorced earlier in life she would have been a great success. She has a fine presence and knows how to wear good clothes. She is delightful in her love scenes and always sincere and convincing. Her voice is sweet and intelligent marks her work at all times.

Her hair is the reddest red I ever saw. I remember rightly it was darker when she played in "The Heart of Maryland" beautiful then, but now it would make bricks turn pale and brightest of blazes lose their lustre. Oh, Mrs. Leslie, why do you foolishly let it die? It is why did you not choose magenta for the color?

John E. Kellard acts the villain so well that E. J. Henley, who originally played the part, is missed. To play a strong melodramatic scene while one is supposed to be under the influence of liquor is no easy job, and Mr. Kellard accomplishes that feat so successfully that I heard a man behind me, who had been out to "see a man" and was late getting back, ask an acquaintance if Kellard had been taking a little too much since the play began.

I don't like Marjorie Barrymore. I never did. His recent performance in "The Heart of Maryland" in an explosive manner, and in the end becomes almost insupportable. Barrymore looks like the hero, but the performance of him he could not act a lot to answer for.

I went over to Broadway last Friday night to see Lucia Morrison in "The Love of the Play" which the late Lawrence Barrett appeared in so many times. I believe that Mr. Morrison can play anything well, severely, pathos, or humor. He has a very expressive face and is skilled in all the technique of the stage.

The play not only affords him rare opportunities, but Lucia Morrison, his wife and leading lady, appears to better advantage than any other play I have ever seen. She is charming and wears some exquisite gowns, as well as diamonds galore.

One effective dress consisted of shrimp pink satin with a narrow line of apple green running through it. The front of the skirt was separated and drawn back, and up, on the hips in overskirt fashion, displaying a row of buttons of white muslinette de sole, combined with fine Valenciennes lace and insertion.

Around the top of the delicate bodice and the waist was a fine ruffling of apple green satin. Mrs. Morrison's beautiful neck looks in a low-cut dress.

Nat Goodwin and "Ambition," at the Fifth Avenue, reminds me very forcibly of William B. Crane and "The Senator," so much that at times one is liable to forget that he is watching a new play.

The part of Senator Beck was made to order for Goodwin. It had been written before Nat was hired. I should say he was made to order for the play. He is perfectly suited to his methods and entertaining personality and as such a medium for the success of the play is hardly true to nature. Imagine if you can a former broker, coolly and positively refusing the nomination for the Presidency when it is almost forced upon him.

"The Shop Girl," a musical farce, was presented at "Palmer's" Monday night by George Edwards and the London Company. The book is by H. J. W. Dan and the music by Ivan Caryll. The shop girl is a roundly good girl who turns out to be a great beauty. There are many songs and specialties introduced and some shapely Gaiety girls are shown. Gaiety girls are always interesting, particularly to the bald heads.

That much lauded actor, Henry Irving, and Ellen Terry are playing in "Macbeth" at Abbey's. This is Henry's first appearance here as the Thane of Cawdor. Mr. Irving always gives us costly scenic effects, but as an actor he is inferior to many of our unlauded American thespians.

But he is "English as the black and a real 'Gaiety' and I think I have lots of nerve to dare criticize him. Don't you?

I had the blues last week and as a remedy went to "The Gay Parisians" again. When I came out my sides ached but my blues were gone. It is one of the funniest farces I have ever seen. The four girls who do the night-gown dance in their bed-chamber and are mistaken for ghosts are pretty, but I can't imagine why Odette Tyler always wears low-necked dresses. Even when she visits at a neighbor's house without hat or wrap she appears in a loose negligee gown which shows her shoulders to an alarming degree.

Then again she goes to a theater in a low-cut evening dress and passes through the streets to a restaurant, with a hat and a veil, but with well exposed neck. Of course Miss Tyler's neck is fairly pretty, but one can have a good deal of good thing.

Elinore Terry, of "His Excellency" company, lost her gold and silver souvenirs last week. She breathed the secret to Charles Frohman, the latter whispered it to the reporters, they spread it broadcast to the public, and the Johnnies became so thick at her hotel that Elinore has been obliged to leave the city.

Among those seventeen lost keys was one which belonged to a crystal slipper given her by the Princess of Wales, and another which unlocked a diamond bracelet presented to her by the son of the Amir of Afghanistan. Miss Terry promised to smile on the finder, and so many bona fide finders appeared that the promised smile was obliterated by an unbecomingly frown. Elinore knows as well as you or I do that Frohman made wrinkles and for that reason she moved. Isn't this a nice ad?

Mr. and Mrs. Russ Whytal are in town, at the Columbia Theater, where they are appearing in "For Fair Virginia" and "Agatha Dene." Mr. Whytal tells me that he has just finished a new play which he has written especially for his wife, and

will produce it at one of the Broadway theaters in the spring.

It is said that M. B. Curtis has finally secured "Gentleman Joe," a comedy which has had a long run in London. Curtis expects to appear in the piece himself, sometime next month.

Next to "The Black Crook" "The Shop Girl" makes more of a display of the female form than any other piece seen on the local stage in years. Some of the girls must wear pads for every one of them possesses uncommonly symmetrical curves.

Next week will be the last of Joseph Jefferson at the Garden Theater, where he is to be followed November 11 by a revival of "Tilly."

Manager Augustus Pilon tells me that "Miss Sans-douce" doing such a fine business on the road that he has about decided not to present the play here during the present season.

W. H. Crane comes to the Fifth Avenue in January, when he will be seen in a new comedy by Franklin Fyles, the accomplished dramatic editor of the Sun.

Marie Jansen is to present a new comedy called "The Merry Countess" at the Garrick November 11. Marie's press agent informs me that the new piece is a hummer.

No less than nine dramatic companies are camped into town last week. It is said that in every case the "ghost" refused to walk.

Stuart Wolcott's youthful press agent sends me word that the venerable comedian is to produce a new piece at the Garrick in January.

At the close of Joseph Jefferson's fall tour his sons, C. L. and Thomas, are to send out "The Shadows of a Great City." The cast will include all the members of the "Governors" present company.

NANCY SYKES.

MR. BALLAUZ AS PLAY WRIGHT.

Clever Pieces Now Under Way by the Talented Washingtonian.

Almost every patron of Kernan's Lyceum is familiar with Mr. W. L. Ballauz, Jr., the popular press agent of the house, who has been closely identified with the theatrical profession for the past ten years. Mr. Ballauz is a Baltimorean by birth, and although but twenty-seven years of age, is fast gaining for himself a position in the theatrical firmament.

He comes from an old dramatic family, his father having held the position of stage manager at the Holiday Street Theater, Baltimore, for thirty-seven seasons. He is also related to Frank Dumont, the well-known playwright. Mr. Ballauz has written several successful plays during his career, the first being a little certain raiser entitled "Under a Shadow." This play was originally produced in his native city, and he has since been played throughout the country with marked success.

Stimulated by the success that attended his first efforts about five years ago, he wrote a stirring melodrama, "The Midnight Special," which was recently performed at one of the local theaters.

This play was written at a time when there was a craze throughout the country for railroad plays, and in it the author closely followed these ideas and constructed a play thrilling both in incident and action.

Mr. Ballauz is now engaged on three different plays, which he hopes to produce in the near future. One is a Western romance something after the style of Bret Harte's celebrated play, "My Partner," another farce comedy entitled "Son of a Gun," which is being written for Santa Bernard, the German dialect comedian, and in which he expects to make his first stellar appearance next season.

The principal play, however, which he is giving his time and attention is a spectacular burlesque entitled "Pocahontas," based on incidents connected with the life and death of Capt. John Smith. It is the playwright's intention to have this play finished in time for the Baltimore exposition in 1897, when Mr. Kernan will produce it for an extended run at his new auditorium, recently erected in the Monumental City. Seventy-five people will be required to interpret this play, including the entire cast of the Lyceum. Mr. Ballauz bids fair to make his mark as a playwright, judging from the productions he has furnished the stage in late years.

In showing aside all of the traditions that Camille had followed Miss Olga Nethersole, by her originality and personality, made the success of her life, and at one step became one of the leading actresses in England. Since that time, three years ago, Miss Nethersole has made a name for herself as a character actress, a degree of naturalness that no other player seems to possess.

Daniel and Charles Frohman, who have control of this artist, have decided to play her in this city at the National the week beginning November 11. "Camille" will be given her time and attention, followed by "Fron Frun," "Romeo and Juliet," "Dennis," and other standard works. "Dennis" is said to be Dumas' most dramatic play, and this week will be followed by "Fron Frun" for English audiences by Clement Scott, Esq., and Sir Augustus Harris, and was first performed by Miss Nethersole in this country last November 12, at Carroll Institute Hall.

It was an instantaneous success and nine curtain calls were given at the final performance. The Carroll Institute Hall was filled with a carefully prepared production of "Home." The members are now rehearsing regularly under the able direction of Percy Winter, and the management announces that this performance will eclipse all former efforts.

The Four Richards, marvellous European acrobats, from the Paris Hippodrome, are among the wonderful foreign specialty people in the B. J. Harrison, Klaw & Erlanger's production of Palmer Cox's "Brownies," which comes to the Lafayette Square Theater the week of November 11.

Too Suggestive.

"Yes," said the young physician of aristocratic lineage, "our family has a motto, but I prefer not to use it. It is a little too suggestive in my profession."

"What is it?"

"Faithful to death."—Indianapolis Journal.

All the Difference.

Mrs. C.—By the look of her I should say she was very much "made up" for the occasion.

Mrs. C.—By the look of her, I should say she was very much "made up" too.—Pup.

## PARTS ACTORS LIKE BEST

Their Opinion Is Seldom That of the Theater-Going Public.

## SOME FAMILIAR CASES

Edwin Booth Thought His Bertuccio Better Than Hamlet.

T. Q. Seabrooke's Song.

Singularly enough, it is not always the most artistic work of the actor that makes the deepest impression on the popular mind. Theater-goers invariably stand out some special feature of the artist's repertoire, and demand and re-demand that, forgetting, perhaps, what to him is the more deserving of praise.

Edwin Booth, for instance, is credited with having played Hamlet as well if not better than any other actor who ever assumed the part, yet it has been said that Mr. Booth himself thought more highly of his Bertuccio in "The Fool's Revenge."

Lawrence Barrett's Cleopatra in "Julius Caesar" was popularly believed to be his best performance, although Mr. Barrett once told some of his personal friends that in his judgment his Richelieu was the best thing he did.

John McCullough's Virginia will probably live longer in the minds of his admirers than his Richard III., while McCallough was of the opinion that his performance of the hunchback monarch was deserving of the greater praise.

The rule applies without exception to performers in all branches of the dramatic art, and particularly to those who sing or act may have sung.

Maggie Cline has been on the vaudeville stage for many years, but it is unlikely if she will ever sing anything so popular as her first great success, "Mary Anne Keefe."

MAGGIE CLINE'S DESPAIR.

In her despair she looked for equally popular material, and seemed to find it in "Thru Him Down, McCleary," but to-day "Mary Anne Keefe" is the most popular song in her repertoire, and Miss Cline is personally of the opinion that at least ten songs she has learned and rendered since are better than her first big hit.

"Billy" Emerson, the veteran minstrel, is identified with the song beginning: "I'm just as happy as a big snailshell." But his heart is as light as the winds that blow the clouds from the sky.

Mr. Emerson thinks the popular taste is at fault, for wherever he appears, no matter how excellent he may think his "turn" is, the audience clamor for the snailshell song.

William Hall probably never be so pleasing to the public as when he sings "The Man Who Broke the Bank at Monte Carlo," in all likelihood Mr. Hall thinks his portrayal of the tramp better work than singing his well-known song, but the audience is distinctly disappointed when he fails to sing the song.

Then there is Hugley Dougherty, who has been a black-face comedian for twenty years, and who has been successful with a hundred songs, but his "Sweet Virginia" is by all odds the best, and the announcement of his intention to sing that venerable ditty would draw ten audiences to one if he were billed to do his latter day work.

ABOUT TEDDY SEABROOKE.

The case is the same with Thomas Q. Seabrooke, who, aside from his ability to sing and act, is a comedian, a humorist, and a comedian. Mr. Seabrooke has played in the "agitator" and standard dramas, and with success. He created Deacon Tied in "A Midnight Bell," and his performance was a surprise to farce-comedy audiences.

He played "The Froggish Son" by Bill Nye, and his methods were generally commended, but the song "The Froggish Son" was the feature of the performance that made the greatest impression on the audience. Mr. Seabrooke took up comic opera. In "The Isle of Champagne" his best work in his judgment, was the drunken scene and the tomfoolery, which he brought off with perfect ease, and while they were well liked it was the song of all Nations that the audience recalled.

In "Tabasco" he prided himself on producing some excellent effects as a comedian, but the song "Swim Out O' Grady" is what the theatergoers remember with the keenest delight. Apropos of Mr. Seabrooke and how "Swim Out O' Grady" pursues it, may be said that wherever he goes he hears about that effort, and is now inclined to regret he ever sang it.

When introduced to some stranger, the latter will make the customary remark incidental to an introduction, and then hurry up Mr. Seabrooke's sensibilities by laughing delightedly and declaring, "I've heard you sing 'Swim Out O' Grady.' That's a great song, and Mr. Seabrooke is forced to smile, while he mentally conspires O'Grady to the bottom of the sea.

HE HAD TO SING IT.

During a Washington engagement he was a guest at a reception given at one of the foreign legations, and because of his professional success was made much of. He and a foreign diplomat engaged in a discussion regarding the drama and the relative importance of tragedy and comedy.

The diplomat was experienced and a student and was soon was enthusiastically declaring tragedy to be the nobler branch of the drama.

Mr. Seabrooke contended that comedy had his mission, and proceeded to descend on the value of the comedian to the company. He explained that the comedian has benefits that accrue to a mentally overworked population by the performances of artistic comic actors, and was in the middle of a beautifully reasoned period when there was a horrible interruption.

MADE HIM SHED TEARS.

Several months ago there was a village function of some sort in Larchmont, and a torchlight parade was a feature of the festival. Mr. Seabrooke, who was in the parade, was on the route of the parade, and he and his friends gathered on the piazza and loudly applauded the torch.

The fire company of any small town is of necessity the most superb institution within the town's limits, and the company in uniform invariably graces any public occasion.

As the fire company was opposite the Seabrooke house a halt was made and the torches were lighted. Mr. Seabrooke was in the town's limits, and the company in uniform invariably graces any public occasion.

## COMING TO THE THEATERS.

Those who admired Thomas Q. Seabrooke in "The Isle of Champagne" and "Tabasco" may see him in something new at the Lafayette Square Opera House this week.

Mr. Seabrooke's appearance in comedy may seem like a new departure, but those who have been accustomed of late to see and hear his name associated only with comic opera, but he is really returning to familiar ground. His early training was in the "agitator," and he achieved no little fame as a Deacon Tied in "A Midnight Bell," and similar roles in farce-comedy. The play he has chosen for his re-entrance is entitled "A World of Trouble," and was written by Henry and Edward Paultons, the authors of "Ermine," "Nuts," and other equally successful works.

"A World of Trouble" is said to be a farcical comedy in the best and most legitimate sense of the term. It was given a trial production of a week in England last winter, and was so well received that a syndicate has been formed for the purpose of giving it an unlimited run at the Strand Theater in London.

The principal personage in the piece is Middleton Simpkins, an elderly gentleman of irreproachable character, and considerable wealth, who becomes the victim of a matrimonial idiosyncrasy. A woman he has never met claiming him as her husband. As she already provided with a letter half the error has serious consequences. In Middleton Simpkins has been introduced a new character, a paragon of the most perfect of men. Associated with Mr. Seabrooke for the production of the piece, under the direction of Mr. John H. Brown, is a company of well-known players, who have had the advantage of being rehearsed by one of the authors, Mr. E. W. Paultons.

The support consists of a full-blooded Paret, Miss Jeanette Loring, Miss Maudie Earle, Miss Daisy Loring, Miss Isabel Hanson, and William Herbert, Thomas Oberie, Adolph Jackson, Edna in Sals, Ray Fairchild and others.

Miss Marie Wainwright, who deservedly ranks as one of the most able and attractive of our feminine stars, will appear this week at Allen's Grand Opera House in a very interesting repertoire, including two plays in which she has not before been on the city. The first of these is "The Furtive Man," an amusing novelty.

The play is said to be written in a thoroughly natural and unobtrusive way, and to impress rather by its close of passion and emotion than by mere sensational incident.

On Thursday Miss Wainwright will, in masterly and complete figure, give a representation of Tom Taylor's brilliant comedy-drama, "An Unusual Match," in which she won such enthusiastic applause on the closing night of her engagement at the same theater last season.

Friday and Saturday nights and the Saturday matinee are allotted to Sheridan Knowles' most famous and amusing comedy, "The Love Chase," which will be gorgeously costumed in the style of Charles H. Miss Wainwright has only this season played in the character of a heroine, but her success in New York was most gratifying. All the ablest critics agreed that Miss Wainwright had never been seen to better advantage than in the wonderful, elaborate seventeenth century costumes. Miss Wainwright will speak at the University of Pennsylvania, and Georgetown University, and at the University of Maryland.

Admission, 25 cents.

KATE CLAXTON

And Her Company in the

TWO ORPHANS.

Next week—KELLAR in Magic Marvels.

INTER-COLLEGIATE INVITATION

FIELD AND TRACK MEET,

SATURDAY, NOVEMBER 9,

AT 2 O'CLOCK.

WORLD'S CHAMPION SPRINTERS.

Ending with a One-Mile Relay Race between UNIVERSITY OF PENNSYLVANIA and GEORGETOWN UNIVERSITY.

Admission, 25 cents.

Odd Fellows' Hall, 7th St. N.W.

TO-NIGHT.

BEGINS AT 8.

Spiritualism.

The Great Hypnotist, MARKOS will duplicate the tests of all noted mediums by natural forces. Starting Phenomena. Two solid hours of rapid, astonishing tests, supplemented by Sacred Concert, beautiful music.

Prices, 25 and 50 cents.

VIRGINIA Jockey Club.

ST. ASAPH, VA.

Racing Mondays, Wednesdays and Fridays until further notice.

General Admission, 50 Cents. SIX RACES each day. First race 2:15 P.M. Special trains direct to grand stand from Sixth Street station at 1:20 and 1:45 P.M.; other trains, 1:30 and 1:50 P.M. Booking on Elkton, La Plata, and St. Louis races.

E. E. DOWNHAM, HENRY SCHULTZ, President.

A. V. HOLMES, B. E. JUDSON, A. E. YUNDT, H. E. GALLAGHER.

"The Madrids"

Parlor Entertainers.

Single Members and Entire Programmes Furnished.

Address ARTHUR E. YUNDT, Business Manager, Room 11, 201 F Street N.W.

Fifth Grand OYSTER ROAST

Of the Season at Ma Hall Hall, Sunday, Nov. 3, 1893.

Manager Kernan's attractions for next week will be Gus Hill's Novelties. There has probably no vaudeville company ever been gathered together with the care and discrimination which has been exercised in Gus Hill's Novelties. The company has been great many attempts to put up an all star bill, but there have been more failures than successes.

## Lafayette Square OPERA HOUSE,

FIKE PROOF.

JOHN W. ALBAUGH, Manager.

Prices—25c, 50c, 75c, \$1.00, \$1.50.

Matinees, 25c, 50c, 75c.

FIVE NIGHTS BEGINNING TO-MORROW.

LAUGHTER'S LASTING FRIEND

THOMAS Q. SEABROOKE

IN THE Bristling, Bracing, Farcical Comedy,

A World OF Trouble

BY THE PAULTONS, Authors of "NICKS, ERMINES, ETC., ETC."

One goes home feeling he has been delightfully entertained.

—BOSTON HERALD.

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